

# The Musical World.

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SATURDAY, NOVEMBER 11, 1876.

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DAY at Three. Handel's Serenata, "ACIS AND GALATEA," with Mozart's additional accompaniments. Galatea, Miss Catherine Penna; Acis, Mr. Shakespeare; Damon, Mr. Henry Guy; Polyphemus, Signor Foli. The Crystal Palace Choir. Conductor—Mr AUGUST MAXER. Numbered Stalls in Area and Gallery, Half-a-Crown. Area or Gallery Seats, unnumbered, One Shilling. Admission to Palace, One Shilling, or by Guinea Season Ticket.

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SESSION, 1876-7. SECOND MONTHLY MEETING, on MONDAY, December 4, 1876, at 4.30 p.m. A Paper will be read, at 5 o'clock p.m. precisely, by W. H. CUMMINGS, Esq., "On Purcell and his Family."  
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MUSIC CONCERT, on TUESDAY, November 14, to commence at Eight o'clock. Vocalist—Mlle Redeker. Violins—Herr Franke, Herr Van Praag. Viola—Herr Hollander. Violoncellos—Herr Daubert and Mr Pettit. Pianoforte—Herr Oscar Beringer. Conductor—Herr SAMSON. Programme: Quintet, O dur, two violins, viola, and two violoncellos (Schubert)—Herr Franke, Van Praag, Hollander, Daubert, and Pettit; (a) Waldied (Seidel), (b) Fruhlingslied (Lassen)—Fraul. Redeker; Deutsche Reigen, pianoforte and violin (F. Kiel)—Herr Oscar Beringer and Franke; Solo, violoncello, Herr Daubert, (a) Au die blane Himmelsdecke, (b) Wiegenlied, Fraul. Redeker; Quintet, F moll, Op. 34, pianoforte, two violins, viola, and violoncello (Brahms)—Herr Beringer, Franke, Van Praag, Hollander, and Daubert. Herr Wilhelmj will play at Herr Franke's Fourth Concert, November 21.

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"Miss Elcho, known in the musical world as a pianist, has come out in the capacity of contralto. She sang last week at a concert held in the Store Street Hall with much success, choosing Verdi's 'Ernani involami,' the romance from 'Mignon' (encored), Gounod's 'Le parlait d'amour,' and other pretty pieces. Miss Elcho can sing from D on the bass staff to B flat above the treble lines, and she has been well trained in the Italian school of art. Three recalls at the end of the evening rewarded her efforts to please."—*The Court Circular*.

"Miss Elcho, who is achieving a success as a vocalist which promises to equal that which she has already gained as a pianist, gave an attractive concert at the music hall, Store Street, on Wednesday evening."—*The Choir*.

"On April 26, Miss Elcho gave a concert at the Store Street Rooms, chiefly with the object of coming before the public as a contralto vocalist. Miss Elcho has long been known as a pianist of great ability, and she now promises to take high rank as a vocalist, having a remarkably fine voice of full compass, which she uses with great taste and a considerable power of expression. Her audience were much gratified, and we have little doubt that their favourable verdict will be more than endorsed in the future."—*The Orchestra*.

"Miss Elcho sang several contralto songs agreeably."—*The Echo*.

"Miss Elcho's concert at Store Street was a decided success. She has a fine contralto voice, and is an excellent musician. There is little reason to doubt that she will prove a valuable concert singer."—*The Hornet*.

"Miss Elcho, already known as a pianist, has decided to come before the public as a contralto vocalist. She is endowed with an organ of fine quality and great compass, ranging from D on the third line of the bass staff to B flat in alt. Miss Elcho sang 'Ernani involami' (transposed to G); 'Le parlait d'amour,' from 'Faust' (in B flat); a song of Mr Sullivan's; and the Romance from 'Mignon,' for which, on a *bis*, Miss Elcho substituted the 'Brindisi,' from 'Lucrezia Borgia,' with other (and English) words. In Verdi's air Miss Elcho sang from G below the lines to A, shook on D (fourth line), and ended on the high G. Three recalls, apart from the encore, attested the admiration of the audience."—*Bell's Weekly Messenger*.

"Miss Elcho, well known as a pianist of merit, now comes forward as a contralto vocalist, and has every prospect of gaining a good reputation. The voice is of full rich quality, and the range very extensive, from D on the third line of the bass staff to B flat, or nearly three octaves; great power of expression may also be recognised. Miss Elcho, who has studied well, sang the cavatina from 'Ernani,' 'Ernani involami,' 'Mignon's Romance' ('Mignon'), which was encored; the Flower Song, from 'Faust'; 'Campana's Ave Maria'; and songs by Pissuti and Sullivan. The music, of course, was transposed to suit the contralto register. Miss Elcho, on the encore, sang the 'Brindisi,' from 'Lucrezia Borgia,' to old English words, and introduced cadences which were much applauded. Three rounds of applause greeted Miss Elcho at the conclusion of the concert."—*Musical Standard*.

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## PARIS SCRAPS.

(From our Parisian Scrapper.)

Everyone is so loud in protesting that he wishes the manager of the Italian Opera a most successful season, that a dispassionate observer is inclined to think there must be some reason for such a more than ordinary outburst of benevolent amiability. Perhaps the reason is to be found in the fact that the present campaign has not opened quite as well at the Salle Ventadour as it might have done. *La Forza del Destino* has not proved an unmixed success; and, while gladly praising its many beauties, several influential critics are not blind to the numerous defects, which, in their opinion, disfigure this last dramatic product but one of Verdi's muse. In the first place, they object to the libretto, and, sooth to say, they cannot be accused of over-fastidiousness for doing so. As the readers of the *Musical World*, or a large number of them, are already acquainted with it, I will not inflict it on them again; but I may be allowed to observe that Sig. Piave has not displayed, on this occasion, his accustomed felicity. He has not improved upon the Spanish drama, written by Angel Saavedra, whence he derived his want of inspiration. His libretto errs, not merely by the horrors with which it bristles, but by the circumstance of its not being easily intelligible—a capital fault in an operatic book.

To come to the music, though last, not least—at any rate, in an opera not written by the Composer of the Future, or one of his disciples. Among the pieces most-liked were the overture, the romance of Leonora, in the first act; her prayer for pardon before the monastery, in the second act; and the finale of the act. This finale is pronounced the effect of the whole opera. In the third act, public opinion selected, as most deserving of praise, the cavatina of the tenor, the short duet between the tenor and the baritone, and the second duet between the same individuals. The grand scene of the provocation, Leonora's air, and the finale won the greatest amount of favour in the fourth act.

The artists who especially distinguished themselves were Signora Borghi-Mamo, Sig. Pandolfini, and M. de Reszké. The young lady, indeed, has already become a general favourite. The tenor, Sig. Aramburo, displayed plenty of energy—too much, some persons think. The part of Preciosilla, the gipsy, was sustained by Signora Alma Reggiani, who did not reach this capital till the night before the performance, and who "went on" without any rehearsal. She did so, I believe, to oblige the manager, who was placed, by the sudden indisposition of Signora Parsi, in great embarrassment. But, whatever the cause, such things ought never to be tolerated in a first-class theatre; far better defer the opening. That, under the circumstances, Signora Reggiani could do justice neither to herself nor the music she had to sing, is a matter of course. A word of praise to Signori Rosario and Nannetti in characters of secondary importance. The chorus was not all that could be desired, but may improve; the band, under Sig. Muzio, was excellent; and the scenery, painted by Sig. Capelli, does him great credit. Before bidding a temporary farewell to the Salle Ventadour, I may state that the receipts on the first night of the season were 16,000 francs.

A new four-act opera, *La Boîte au lait*, words by MM. E. Grangé and J. Noriac, music by M. Offenbach, is the latest novelty at the Bouffes Parisiens. The libretto is founded on a vaudeville written by the same authors, bearing the same title, and first produced at the Variétés in 1862. The heroine, a young grisette, named Francine, has a lover, Sothène Robineau, with whom she is about to go through a ceremony which grisettes sometimes regard as superfluous. But, on the day appointed for their marriage, Robineau is overwhelmed by a series of misfortunes. He loses his place; he has to meet a bill of exchange with nothing in his pockets; and he is challenged to fight a duel. Francine acts as his guardian angel. Tripping out gaily, and taking with her to disarm suspicion, the *boîte au lait* whence the piece is called, she returns shortly afterwards with the dreaded bill of exchange, a letter of apology from Robineau's would-have-been opponent, and the promise of a good situation for her lover, having achieved all these wonderful feats by the fascination she exerts on those with whom she has to deal, and without spilling a drop out of her milk-can or moulting a feather in her reputation. Such was the idea of the vaudeville now expanded into a four-act libretto.

The music is bright and sparkling, if not altogether new, and will doubtless be popular with those who admire the Offenbachian

school of art. The best pieces were a military air, a trio, and Francine's introductory couplets in the first act; the introductory chorus, the "Rondo de l'Amour," the "Rondo du Portrait," and the "Rondo des deux Captifs," in the second; the Clerks' Chorus in the third; and the concluding couplets in the fourth.

Mad. Théo cannot act much, and her vocal ability is even less than her histrionic power; but there is a stamp of originality about her, and she is considered pretty. What more is wanted to account for the fact that a large number of the public swear by her? Such being the case, is it astonishing that she made a hit as Francine, when one of her dresses—to express myself on the *lucus à non lucendo* principle—is that of Cupid? Mdle Paola Marié as the future Raffael, the young painter, Mistigris, both acted and sang with much spirit, and Mdle Luigini acquitted herself creditably as Pamela. MM. Daubray, Fugère, and Scipion made the most of the other personages.

Years ago, Byron asked:—

"Who killed John Keats?  
'I,' said the Quarterly,  
So savage and Tartarly,  
'Twas one of my feats,"

and the same question regarding Mdle Priola has lately been asked by the Parisians, who have themselves answered it by accusing Marseilles of the deed. "Gens de Marseille, vous l'avez tué!" says M. Blavet in the *Gaulois*, and his assertion has been repeated in many ways and by many persons. The facts of the case, shortly stated, are as follow:—A week or two ago Mdle Priola, formerly of the Opéra-Comique, went to Marseilles with a view of obtaining an engagement at the Grand Théâtre. Being in a delicate state of health, however, she proposed deferring for a short period the ordeal known in French provincial towns as an artist's *début*, a terrible ordeal to be expressed by so innocent a word. At these so-called *débuts*, French provincial audiences decide, in a manner more characterised by the ferocity of wild Indians than by the critical acumen of reasonable beings, whether the manager shall be allowed to engage the new aspirants whom he introduces to his patrons. To oblige M. Campocasso, the manager of the Grand Théâtre, at Marseilles, Mdle Priola consented to appear sooner than she otherwise would have done. She was weak and suffering. Her singing and acting did not satisfy her judges, and they testified their dissatisfaction so brutally that they not only prevented her being engaged at Marseilles, but also rendered it impossible for her ever to obtain an engagement anywhere else. She left the theatre, took to her bed, and died of a broken heart; at least, so people say here. The public of Marseilles stoutly deny that their brutality had ought to do with her death, which they attribute to a combination of pulmonary consumption and typhoid fever. Whether they are right or wrong, two facts are certain. The first is that the system of *débuts* as practised in the French provinces is barbarous and degrading; the second, that poor Mdle Priola, or, to call her by her real name, Madlle Marguerite Polliart, is temporarily buried at Marseilles. Her remains will be eventually removed to Paris. A touching incident connected with her sad story is that, for the three days preceding her death, she never ceased singing the music of Marie in *La Fille du Régiment*. She fancied herself at her *débuts*. Fatal *débuts*!

The scandal which marked the performance of the Funeral March from *Die Götterdämmerung*, at the Concerts Populaires, has found admirers not only among the mob, but among members of the press, from whom better things were to be expected. This is very sad, is not it?

"True, 'tis a pity;  
Pity 'tis, 'tis true!"

URSULE MIROUET.

FRANKFORT-ON-THE-MAINE.—The programme of the second Museums-Concert included Serenade, D minor, Volkmann; "Nachtlied" for chorus and orchestra, Schumann; Scenes from Marschner's *Hans Heiling*; D major Symphony, Beethoven; and a new work, "Meerfahrt," for barytone solo, chorus, and orchestra, by a hitherto unknown composer, named J. Heuchemeer. The vocalists were Madlle Gungl, from the Stadttheater here, and Herr Hromada, from Stuttgart.—On the 31st October, the members of Rühl's Gesangverein gave a performance of Mendelssohn's *St Paul*. Among the singers were Mad. Hanfstängl-Schröder, Madlle Grund, and Dr Gunz.



## FAURE'S CONCERT AT NANCY.

## CHAPTER II.

(From the "Journal de la Meurthe et des Vosges.")

(Concluded from page 737.)

Mdlles Badia are sisters in name, but they are still more so in grace, in youth, and in the interest they excite the very moment they appear, as well as by the charm inherent to a style of interpretation of which we must seek the secret in their habit of being constantly associated in a task which is entirely one of nice gradations. Hence the delicate agreement, the skilful blending of the two organs, without which the execution of Italian duets loses all its character. The tone of voice distinguishing the sisters, who are not much more than children, has retained some touches of *naïveté*. The public, frankly astonished at having to applaud such young virtuosas, listened with proper kindness to the duet from *Maria Padilla*, the air of *Susanne* in *Le Nozze*, and *Blangini's* mysterious trifle, "Per Valli, per Boschi." Italian art requires infinite delicacy in diction and style. Mdlles Badia have Italy in their manner of feeling, conceiving, and singing. Graceful movements especially suit them. When the singers are only seventeen, singing is less a song than a graduated murmur. We surprise ourselves listening with a curious impression to such warbling. There is about it something like the vague sensation we derive from the taste and perfume of those early fruits of which sunny climes alone possess the secret. We submit to a charm of which we are not the masters, and which, perhaps, we could not define, because it has about it at one and the same time something of the prestige of art, of the power of simplicity, and of the ascendancy of youth.

The two least interesting portions of the evening's entertainment were certainly not the concerted pieces. After the two duets of which we have spoken, the two youthful virtuosas interpreted the quartet from *Martha*, MM. Lévy and Mouren giving them their cue. Under the auspices of M. Faure, his friend and devoted adviser, M. Lévy tried his strength the day before yesterday for the first time. It was from a deep passion for art that M. Lévy, a simple amateur, after securing an honourable independence in commerce, gave up positive pursuits to indulge in the emotions of an artistic career. If any one complains of this, it will assuredly not be the public. M. Lévy possesses a tenor voice full of charm. He is well experienced in singing, and the public, who loudly applauded him after the melody which Faure, its author, himself accompanied, will be much astonished to learn that the young virtuoso was a prey to all the fears of a first appearance. Nothing in his style betrayed either fear or inexperience. In recalling M. Lévy, the public recalled simultaneously the artist and the composer. M. Lévy will doubtless preserve a pleasant recollection of the greeting which he met with at his first appearance from a Nancy public, who treated him—and it is the highest praise which could possibly be awarded—as a consummate singer.

Among the number of the virtuosos whose names in the bills excited eager curiosity, we must mention the name of M. Henri Ketten. This young pianist's talent is all vigour, fire, and impetuosity. M. Ketten played in a remarkable manner a "Chaconne" of Handel's. The nervous and grandly designed music, where the counterpoints rise up at each bar like marvellous specimens of arabesque work, suits his peculiar style admirably. Under his hands the piano emits absolute sparks. M. Ketten's attitude and physiognomy form, in some degree, part and parcel of his interpretation. He does not belong to the egotistical school of pianists who pave the way for the attention of the public by a thousand little stratagems well known to virtuosos. He spares his audience the numerous preludes which include what may be termed the chair-prelude, in which the chair is pushed forward and then drawn back; the prelude of the rings, which are taken off and laid down; and the prelude of the pocket handkerchief, which is passed backwards and forwards over the keys. M. Ketten neglects all these little tricks, and the public do not receive him the less warmly. We feel strangely disposed in his favour by his broad forehead, shaded by long blonde hair. Scarcely is he seated ere that broad forehead bows down, his eyes are fixed upon the keyboard, all his body is bent forward and absorbed in his interpretation of the music, an interpretation which does not flow, but bursts forth and flashes. The power, firmness, and precision of his playing are what constitute the very originality of his talent.

He appears to be intent on proving the falseness of the proverb in mechanics, "What is gained in power is lost in speed." M. Ketten loses nothing. The public applauded frantically the two compositions in which the young pianist more particularly endeavoured to bring out the astonishing qualities for which he is distinguished. "La Danse des Djinnis," accentuated on a bass melody, while the right hand is busy with chromatic scales sufficiently rapid to represent the murmuring of the wind, is something truly curious, but it is scarcely more so than his "Chasse au Papillon," where, amid the buzzing of winged notes, the left hand throws in every moment a hard resonant note conveying the fantastic impression of our pursuing something through a thousand catastrophes and unexpected shocks.

Side by side with the already established name of Ketten, we must mention the two names, not nearly so well known to the French public, of MM. Liboton and Musin. Both gentlemen had to fear the danger of a first performance before an audience the majority of whom were previously unacquainted with the reputation achieved elsewhere by the artists. M. Liboton has long been admired and appreciated as a violoncellist by the Belgian public, who possess a delicate taste in such matters. His *débuts* in France have been very successful. His playing, which is exceedingly quiet and at the same time exceedingly sympathetic, has gained the favour of all who have heard him in his "Romance" and "Caprice Hongrois." We must say as much of M. Musin, who, on a "Thème varié" from Handel, performed prodigies of virtuosity. Both gentlemen were applauded, encored, and recalled. We have rarely seen such a reception on the part of the public.

In conclusion, we must mention the two pieces which were executed by M. Lebeau on the organ, and which served to introduce the second part of the concert. The first was opened by a Trio for Piano, Violin, and Violoncello,\* by Sterndale Bennett, the celebrated English composer, who has been dead scarcely two years, and whose ashes repose in Westminster Abbey, side by side with those of Charles Dickens. We know little in France of classical English music, but the composition we heard yesterday, especially the second part, with its *pizzicati* violin accompaniment, gives us a very favourable notion of it. In the entire work there were qualities of grace and delicacy which can escape no one.

The evening went off excellently, then, for everybody, public and artists. We feel the more satisfied at this in what concerns ourselves, because the way in which M. Faure was received yesterday has induced him to place Nancy on the list of French towns where he will give a series of performances after his concert-tour, that is to say, after the 10th December. All our readers will be pleased at thinking that they will once more have a good occasion of applauding before the end of the year the sympathetic artist who left us only too soon.

EDMOND ABOUT.

## ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, NOVEMBER 9th:—

Organ Concerto—(G major) ... ..	Handel.
Air, "Pieta, Signore" ... ..	Stradella.
Turkish March—(Ruins of Athens) ... ..	Beethoven.
Fantasia and Fugue (C major) ... ..	Mozart.
Andante, from the Fourth Symphony ... ..	Mendelssohn.
Allegro Marziale—(C major, Op. 60) ... ..	Weber.

SATURDAY AFTERNOON, NOVEMBER 11th:—

Organ Sonata—(No. 2, C minor) ... ..	Mendelssohn.
Andante, from the Sketches for a Pedal Pianoforte	
(Op. 56) ... ..	Schumann.
(a) Gavotte— <i>Orphée</i> } ... ..	Gluck.
(b) Gavotte— <i>Iphigénie</i> }	
Fantasia Cromatica e Fuga—(D minor) ... ..	Bach.
Andante—(F major) ... ..	Th. Salomé.
March—(G minor, Op. 40) ... ..	Schubert.

CAIRO.—M. Maurel was to make his first appearance in the opera of *Ernani*, instead of *Il Trovatore*, as at first intended.

\* The Chamber Trio in A.

## MONDAY POPULAR CONCERTS.

The Monday Popular Concerts were resumed on Monday night, and brought, as usual, a crowded audience to St James's Hall. The programme, strictly devoted to music of a high order, exemplified the principle by his unswerving adherence to which the director, Mr Arthur Chappell, has been enabled to maintain the repute of these well-devised entertainments for a long series of years. It being the first concert of the season (the 19th), Mr Chappell was prudent in making a selection almost exclusively from those recognised masterpieces with which his supporters, through repeated hearings, have become more or less familiar. The names of Schubert, Mendelssohn, Beethoven, and Haydn (we cite them in the order of their appearance), amply sufficed to meet the wishes of a *bonâ fide* "Monday Popular" audience, a proof of which might be gathered from the fact that each successive composition was listened to with attention and appreciated according to its worth. The applause that followed one after another was not less hearty than unanimous.

Schubert's Octet in F, for stringed and wind instruments, was the opening piece. To the Monday Popular Concerts the musical public is indebted for rescuing at least from temporary oblivion this very fine work, which, notwithstanding the influence of Beethoven in several conspicuous parts, is, from beginning to end, characteristic of its composer. How popular the Octet has become need hardly be told, seeing that the performance on Monday night was the fourteenth in St James's Hall; and there can be little doubt that, as time progresses, it may rival in general estimation even the famous Septet of Beethoven. It was one of Schubert's latest productions, written only four years in advance of his too early death (at the age of thirty-one). The performance by Messrs Straus, Ries, Zerbini, Wendlandt, Winterbottom, Reynolds, and Piatti, was such as it is unlikely Schubert ever heard himself; for, richly as he was gifted, the measure of reward now universally admitted to be his just due was never dealt out to him while he lived. He created, perhaps, more beautiful things than any other musician, Mozart alone accepted, within so brief a space of time; but, except from an exclusive circle of friends, he obtained scant recognition. Long after his death Schumann and Mendelssohn, zealously alive to the merits of others, did that for Schubert which, had they been his immediate contemporaries, they would in all probability have done when the help might serve some purpose. Other composers have failed to win due appreciation while actively engaged in enriching their art with works destined to survive them; but a sadder instance of extraordinary genius labouring incessantly without recompense, or even acknowledgment, than that of Schubert the history of art does not record.

The pianist was Miss Agnes Zimmermann, who chose for her solo display the first of Mendelssohn's "Six Preludes and Fugues," Op. 35, which Schumann compared to flowers "growing in the midst of Sebastian Bach's enormous oak forests." How accomplished an executant is Miss Zimmermann the frequenters of the Monday Popular Concerts well know; and that she would play both prelude and fugue with faultless mechanical precision might have been taken for granted. Nor was expectation in this particular at all disappointed. Even more successful, however, was Miss Zimmermann in Beethoven's second sonata for pianoforte and violoncello (G minor, Op. 5), one of those earlier efforts which already brought the future composer of the *Sinfonia Eroica* side by side with Haydn and Mozart. Her associate in this performance was Signor Piatti, whom to name as *facile princeps* among violoncellists seems now little better than a truism. Although an Italian, Signor Piatti has studied Beethoven, and made himself more intimately acquainted with his ever-varying styles than any violoncellist, of whatever nation, in our day. In Miss Zimmermann he found a sympathetic partner, and the execution of the G minor sonata was in both hands irreproachable. The audience were charmed with the performance from end to end, and gave unmistakable indications of their approval. The last instrumental piece was one of Haydn's quartets (C major, No. 3, Op. 64), such a composi-

tion as exhibits the genial old master at his best. Few violinists understand how to give the full significance to Haydn better than Herr Ludwig Straus, whose perfect mechanism is combined with a vigorous conception and a total abnegation of self-display indispensable to the desired effect. Herr Straus, we are aware, is equally conversant with other schools; and in Mozart, Beethoven, Spohr, and Mendelssohn, to say nothing of Schubert and Schumann, shows just as much proficiency; nevertheless, it is always a treat to hear him play Haydn, and conform himself so easily and gracefully to the ways and manners of the prolific master from whom the invention of the quartet, no less than of the symphony, may be fairly said to have come. With such companions as Messrs Ries, Zerbini, and Piatti, no wonder that the quartet was rendered in such a manner as to leave no point open to criticism. A more spirited *finale* to an excellent concert could not have been desired.

The vocal music was in keeping with the rest. Mdle Redeker contributed songs by Schubert, Robert Franz, and Lassen, and being encored in the last, came forward and gratified her hearers with another. This lady has both voice and method to be highly commended. She was accompanied on the pianoforte, with his accustomed ability, by Mr Zerbini, who played also the part of viola in the octet of Schubert and the quartet of Haydn.—*Times*.

## HERMANN MENDEL.

The above well-known musician and musical critic died at Berlin, on the 26th October, and was buried on Sunday, the 29th.

Hermann Mendel, for many years an admirable contributor to our columns, was born on the 6th August, 1834, at Halle. He pursued his musical studies principally at Leipzig under Mendelssohn and Moscheles, and soon became a thorough musician. After removing to Berlin in 1853, he devoted himself to musical literature, and even then worked a great deal for the *Echo*. Between 1850 and 1860, he became intimate with Meyerbeer, who entrusted him with several of the arrangements of his works for the piano. The fruits of this acquaintance Mendel gave us in his admirably written biography of the great master, which appeared shortly after the latter's death. To his pen do we owe, also, a reliable life of Otto Nicolai. His most important work, however, is his great *Musikalisches Conversationslexicon*, now in course of publication, and to which he devoted himself for years with thorough love, devotion, and unceasing labour. This work is the best up to the present day in this branch of musical literature. As one of the founders of the *Musiker-Verband*, which extends all over Germany, and as the editor of the *Musiker Zeitung*, the deceased made himself a respected and influential position. For twenty-five years did Hermann Mendel labour, also, for our paper. He was a calm, dispassionate observer of all musical events, expressing his opinion unreservedly, though always with moderation. Against the modern obtrusive style of puff, however, he often employed a cutting and sarcastic style. The *Echo* loses in him a well-trying contributor, whose place it will be a difficult task to fill up. We shall faithfully cherish his memory. Peace to his ashes!—*Echo, Berliner Musikzeitung*.

BUDA-PESTH.—Georges Bizet's four-act opera of *Carmen* has been successfully produced at the National-Theater. It was exceedingly well got up and played. The concert season was opened by the concert of Mad. Rabel Büchler, who was assisted by Herren Ruhoff, Willy Deutsch, and Krancsevic.

CHRISTIANA.—Herr Ad. Terschak, the virtuoso on the flute, who has been for some time past making a professional tour through Norway, recently gave a successful concert in this town. He is accompanied by Sig. Aromatori, an Italian pianist. J. Swendsen, too, the Norwegian composer, gave a concert here a fortnight or three weeks since, when a new Symphony in B flat major from his pen was performed for the first time. The instrumentation is praised.

COBLENZ.—The first concert of the St Cecilia Association, under Herr O. Falckenberg, was well attended, and went off most satisfactorily. True to the traditions of the association, the concert opened with Beethoven's Pastoral Symphony. Another work by the same master was his Pianoforte Concerto in C, the solo part being taken by Herr Stollewerk. Herr Fritsch, a favourite here, sang songs by Mendelssohn, Schumann, and Th. Bradsdy. Beethoven's "Prometheus Overture" concluded the concert,

## RICHARD WAGNER.

(To the Editor of the "Musical World.")



SIR.—Having returned only quite lately from Germany, where I went to be present at the famous Bayreuth Festival, I have not been able to see all the newspaper articles which I am told have appeared about Richard Wagner and his extraordinary work, or works, produced, in my opinion, with immense effect and success, in his theatre, built specially with an eye to acoustic perfection.

It is a mystery to me that people who have not taken the trouble to judge for themselves (for they will not have another such chance) seem so easily to believe all the queer tales that have been printed lately, written, evidently, by regular reporters, who went to Bayreuth for only one of the three series of four performances each, and who did not even attend any of the *masses* of the highly interesting rehearsals, by which latter alone perfection has been arrived at. I fear some of the English reporters and artists (they are generally fair judges, but there were plenty of jealous men of other nationalities present) must have gone to Bayreuth with a prejudiced mind, determined to find some fault, and at all costs; because I defy any "honest" (I hope it is not an incorrect term) and "pure" musician to say that nearly the whole of the ORCHESTRAL music, at least, is not incomparable in its characteristic originality, nay, *beauty*. And this alone, and the marvellous execution of it, to which such giants of executants as Professor Wilhelmj and others, who gave three months' time *this year*, and nearly as much *last year*, for continued rehearsing, contributed with a will and real enthusiasm, should make reporters or listeners a little generous in case they do not agree with, or approve of, all else which is brought before them. It may certainly be that they don't always quite grasp the depth or understand the German poetry or poetry of our great Wagner, and so sneer at or ridicule things which are anything but ridiculous; but I have even heard an eminent well-known London performer say that the *Götterdämmerung*, for instance, was not what he called music. But he said this with a *warmth* which made me think that on that account such an apparently hastily expressed opinion of an opponent was hardly worth replying to. The *Götterdämmerung* contains the sublime Dead March, and a wonderfully fascinating recapitulation of the sword and nearly every other subject in the four works. As to "song," which Wagner intentionally does not regularly introduce in these plays, as he, of course, does more in his regular operas, wherever he *does it*, he lets his singers and strings "sing" so as to make one shiver with emotion of delight. I suppose, Mr Editor, you know the work; but, pray, is there anything more charming than the pastoral bit (worthy of Beethoven) in *Siegfried*, where Siegfried, just before killing the monster (Fafner), seats himself all alone in the forest under the lime tree, and wonders what his parents had been like, and lists to a bird's singing, trying to understand whether it does not say something to him, perhaps of his mother, whom he never knew; and where he cuts off with his mighty sword a small reed, and makes of it a flute, imitating upon it the singing of the bird, in order to learn the bird language? I have never heard anything so lovely before, orchestra and singer vying with each other which shall get the most of it.

It is of no use for me to go over the whole ground. Enough has been written simply explaining and relating the three plays, with the introduction, the *Rheingold*; but I have always felt that most reporters have made the mistake of not recognising the orchestral music as the governing part of the whole. If one does not listen *principally* all through to the ORCHESTRA, keeping at the same time one's eyes (of course knowing the story), carefully upon the stage, where the most perfect pictures are placed before you, explanatory of the music, one conceives the whole thing *wrongly*.

I noticed that you printed in your last two numbers some remarks of Mr Porges', and I am glad you don't only acquaint the public with matter upon the Bayreuth Festival the reverse of praise. I trust, therefore, you won't object to put these lines in your next number, if you have space. I am by no means a blind admirer of Richard Wagner, but I cannot help recognising his vast genius in more than a mere musical sense. I am myself only an amateur musician, and play a little in quartets and trios, but I am a staunch adherent (and have been ever since I was a very young boy, when I commenced playing) of all the grand German masters,—Handel, Gluck, Haydn, Beethoven, Mozart, Weber, Spohr, Schumann, Mendelssohn, &c.; I might, therefore, easily pooh-poo Wagner, as so many think now-a-days it right to do, although they hardly take the trouble to get to know him better. But the more I hear of his music—principally of the orchestral share—the more am I struck with the vastness of this extraordinary man's mind, and the more am I pleased. Not

that much of what he writes is not even UGLY; but surely ugly words and actions on the stage cannot be clothed in pretty music. And as to the ABSENCE of *set airs* even in some of his regular operas, it is just like him; we know he can produce *pretty* things. But he won't often, and never gives you more than too little—that is the man—which fascinates. We have all our peculiarities, and "Meister Wagner" has his. But I wish that some of the many insipid writers, not excluding various Italian frivolous composers, had only a little of Wagner's "peculiarity."

A. F. E.

Liverpool, Nov. 6th.

[The "italics," &c., in certain passages of the foregoing are our correspondent's. His special pleading, however, would be quite eloquent enough without them. Further communications from him—upon Wagner, or any other theme—will always be welcome. Only let him write upon one side of the paper, and thereby oblige, besides accommodating,—D. P.]

## MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

It seems a very long time since I took up my pen to write to the *Musical World*. I suppose I ought to make all my excuses for such apparent neglect. Well, if your indulgent readers will believe me, and not accuse me, as they, or rather one of them, did in years gone by, of having been absent in Paris, lounging on the boulevards, taking "*petits verres*," &c., instead of diligently looking after the musical doings of Boulogne, I will begin where I left off. *Les Brigands*, *La Fille de Madame Angot* (there never was another "fille" who brought so much grist to the mill), *Petit Faust*, and other so-called operas, have been performed in the Salle Monsigny.

The latest production was *La Boulangère a des écus*. It was well mounted, and well played by Mlle Lyonnell as the heroine, Mlle Noailles as Toinon, MM. Josse, Davy, &c. The story—for one cannot call it a plot—is very funny, and is founded on the old "chanson" bearing the same title. The situations are droll, not to say awkward, entailing more acting than singing, as is the case now-a-days with all operas, *bouffe* or *comique*. The music is by Offenbach, and is light and pretty. It seems to me that all the present composers of light opera start one style of composition, of their own sometimes, sometimes not, and then produce *ad infinitum* others in "mixed styles." Originality of plot or music seems to be entirely ignored, and "average-voiced" singers are only required to make a piece "go." We anticipate seeing here *Jeanne Jeannette et Jeanneton* (a hit at the Folies Dramatiques, in Paris), and, possibly, *Kosiki*, the latest production of the composer of *La Fille de Madame Angot*.

Not from "Grave to Gay," but from gay to grave. I have to record that on Wednesday last, November 1st (the Toussaint), at the church of St. Nicholas, an "Ave Maria" was sung at vespers, by M. Condette, with much effect. This composition is from the pen of M. Isidor de Lara Cohen, once a pupil of the College at Boulogne, and now a member of the Conservatoire at Milan. The "Ave" is dedicated, by permission, to M. Charles Hallé, and, I am informed, has been sung at Milan by Signor Valchieri, as well as by the composer himself at the Italian Church, Hatton Garden, London. Mr Cohen's composition has been much talked about and favourably noticed in the local journals. X. T. R.

Boulogne-sur-mer, Nov. 8.

KÖNIGSBERG.—The first Orchestral Concert, got up by Herr Stägemann, took place, under the appellation of The Beethoven Concert, with the co-operation of Herr Joachim, on the 7th inst.

ST PETERSBURGH.—There are very good grounds for believing that, after this season, there will be no more Italian opera here. The following is the reason assigned: The two leading stars, Mme Adelina Patti and Signor Nicolini informed the management that they were not well; that, according to their physicians, the Russian climate was the cause of their illness; that they ran the risk of losing their voices altogether, if they stayed in this climate any length of time; and that, consequently, they must decline returning to the banks of the Neva. M. de Godeonow, the director of the Imperial Theatre, wanted to send in his resignation. He eventually succeeded, however, in prevailing, telegraphically, on the two artists to appear for two months. At the same time it was resolved that this should be the last season of Italian Opera. The Emperor has long contemplated such a resolution.



## CHRISTINE NILSSON'S VISIT TO HER BIRTHPLACE.

After having finished her concert tour through Denmark, Norway, and Sweden, Christine Nilsson paid a visit to her native place, which she has not seen since she rose to her present fame. Her home is situated on the main road between Wexjö and Christianstad, in Smaland. She had promised to give a concert in the church at Wexjö, the proceeds of which were to go to a fund for the erection of workmen's dwellings in Wexjö. After her arrival in this town she proceeded on Tuesday, Sept. 26, to Herr A. Wideman's to rehearse the duet with Herr Olsson, which was one of the pieces on the programme for the concert next day. As soon as Fru Nilsson's voice was heard by the people passing the house, a crowd collected outside. On looking out, Fru Nilsson recognised one of her brothers, Andreas, who with his little son had come to town, and now with great pride showed him "Auntie Stina." The friendly and hearty way in which Fru Nilsson saluted her brothers through the window made a good impression on the crowd outside. Later in the day she and her husband were seen walking together with these relations in the market-place. In the evening she dined with M. Schandes, where she met the Bishop and some of the principal inhabitants of the town and the county. Next day, the day of the concert, was a holiday in Wexjö. All the shops were shut, and all the streets and places were crowded by the Wexjö people in their holiday attire. At one o'clock the church opened its doors, and was soon filled to excess. Christine Nilsson sang five songs and two Swedish ballads, with which she enraptured her audience. At the end of the concert she was presented with a laurel wreath. On her way to the hotel she was heartily cheered by the populace, and greeted with a shower of flowers from the houses she passed. In the evening a *soupe* and a ball were given in the town hall in honour of the celebrated singer.

Thursday forenoon she departed from Wexjö in Herr Brukspaten Dahl's carriage, accompanied in another by Herr Schandes and her nephew. On her way through Federslöf and Dänningelanda she paid a visit to Federslöf Church, where she was met by her brother Magnus, who showed her the graves of their parents. She promised to erect monuments over their graves, and to have a railing placed round them. She then entered the old parish church, which is soon to be pulled down. She desired to be informed when this would take place, as she wished to purchase the old peculiar decorations around the altar. When the new church would be ready, she declared herself willing to present it with an organ or a church harmonium. At the church she was joined by her sister-in-law and her youngest daughter, who accompanied her to their home.

On her arrival there (the farm is called Sjöaböhl) she found that the little house had been decorated both outside and inside, and that all her relations had assembled to receive their celebrated kinswoman. The house is now owned by her eldest brother, Anders. They partook of dinner and Christine Nilsson proposed the health of all her relations, and drank with each of them. She expressed her joy at finding all her brothers and sisters alive and in good health. Her husband could not, of course, converse with his wife's relations, but he made a good impression on them all by his friendly manners. To her most distant relations he presented small amounts of money.

On her return through Nöbbele, where she in the forenoon had been received by a choir of twenty-five school children, she invited the children to some refreshments in the inn, made some presents to them, and sang some verses for them. The windows were open, and the crowd of people collected outside had thus also an opportunity of hearing her. On the road to Wexjö there were people assembled everywhere to get a sight of the famous Swedish nightingale. By the beneficence of Christine Nilsson, her brothers are now all in possession of their own farms, she having paid off the mortgages with which most tenants in Sweden and Norway are burdened. She has five brothers and one sister alive. She is herself the youngest of the family, having been born in 1843.

Her visit will long be remembered by all classes in her native place.

H. L. B.

## CRYSTAL PALACE CONCERTS.

The feature of the fourth Crystal Palace concert was Mendelssohn's "Reformation Symphony," now an established favourite at Sydenham, as elsewhere. Those who, ever since the death of its illustrious author, advocated the publication, not only of this work, but of all the compositions left by him in manuscript (dates being affixed, so as to connect them with the precise period at which they came from his untiring pen), have reason to be satisfied with the unanimous applause awarded to the "Reformation Symphony," whenever and wherever it may be given. Credit is due to Mr August Manns for first introducing it to the English public, under conditions such as are only attainable at the Crystal Palace, and for presenting it as often as is consistent with the plan adopted and established at his concerts. An unpublished *adagio*, for stringed instruments, from one of the earlier symphonies of Haydn (very much in the style of Mozart) pleased enough to warrant a desire for the production, on some future occasion, of the entire work. This encourages us to ask—if every scrap from Haydn is to be welcomed, why not every scrap from Mendelssohn, who surely was also one of the greatest of masters? The overture at this concert was the "No. 4" to Beethoven's *Leonora* (*Fidelio*)—which (because it has nothing whatever to do with the opera?) has, since the death of its composer, at every theatre taken the lead of its three precursors. The *Erl-King's Daughter* of Niels Gade was another feature; but of this it is unnecessary to speak again just now. The *Marche Heroique*, in remembrance of Henri Regnault, by M. Saint-Saëns (last piece in the programme) is not a very remarkable production. At the fifth concert (on Saturday last) Herr Joachim Raff's fantastic symphony, *Lenore*, was played for the second time. This work by no means improves on nearer acquaintance, and a performance of the final movement, descriptive of the ride of poor Lenore with her spectral bridegroom, always reminds us of the far nobler and more characteristic "tone-picture" drawn by Professor Macfarren, in a cantata which also submitted Bürger's unearthly poem to musical treatment. Raff seems to have looked at the incident from the point of view of Burns, although not half so humorously as the late Mr Howard Glover, in his illustration of the inimitable *Tam o' Shanter*. Schubert's always welcome overture to *Alfonso and Estrella*; Beethoven's violin concerto, performed by Henri Wieniawski—a master of his instrument, as all know; and Mr Arthur Sullivan's genial, charming, and brilliant overture, *Di Ballo*, were the other instrumental pieces. The singers at the fourth concert were M<sup>me</sup> Lemmens-Sherrington, Miss Bolingbroke, and Mr Maybrick; at the fifth, Miss Mary Davies, and Mr Barton McGuckin, a young tenor, with a fine voice and excellent promise. At the sixth concert, on Saturday, M<sup>me</sup> Arabella Goddard played the G minor concerto of Mendelssohn, with which she has on more than one occasion charmed us at the Crystal Palace, and in so magnificent a style that the audience—as in the oft-quoted instance of Edmund Kean, after the third act of *Othello*—"rose at her." Never did she prove herself more convincingly the greatest of living pianists. The symphony was Mozart's "Jupiter," superbly executed by the admirable orchestra which Mr Manns has brought to such perfection. The first overture was that to Professor Macfarren's oratorio, *The Resurrection*—a masterpiece in the fullest acceptance of the term; the last was one by the Russian composer, Tchaikowsky, to Shakspeare's *Romeo and Juliet*.—*O Gemini!* For all this atrocious nonsense, we presume, we are indebted to Franz Liszt. Those who want to be informed what Tchaikowsky's overture signifies had better consult Mr Ebenezer Prout, of the *Academy*, who alone is thoroughly initiated in the Eleusinian mysteries; Richard Wagner—Man of Bayreuth!—come to the rescue; "G." and "A. M." have both gone mad; who else shall save us?—Come, then, O Dutchman! with Lohengrin in the swan-drawn skiff, or Brinnhilde with her birnie.—D. P.

DUSSELDORF.—Haydn's *Seasons* was performed at the opening concert this season of the General Musical Association, under the direction of Herr Tausch. The solos were sung by Mad. Scherbach-Flies, Herren H. Russak and Jansen.

## MONDAY POPULAR CONCERTS,

ST JAMES'S HALL.

## NINETEENTH SEASON, 1876-7.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THIRD CONCERT,

MONDAY EVENING, NOVEMBER 13, 1876.

To commence at Eight o'clock precisely.

## Programme.

## PART I.

QUARTET in A minor, Op. 41, No. 1, for two violins, viola, and  
 violoncello—M<sup>me</sup> NORMAN-NERUDA, M<sup>m</sup>. L. RIES, ZERBINI,  
 and PIATTI .. .. . Schumann.  
 SONG. "Mallied"—M<sup>lle</sup> SOPHIE LÖWE .. .. . Beethoven.  
 SONATA in F, Op. 10, No. 2, for pianoforte alone—Mr CHARLES  
 HALLE .. .. . Beethoven.

## PART II.

TRIO in E flat, Op. 100, for pianoforte, violin, and violoncello—  
 Mr CHARLES HALLE, M<sup>me</sup> NORMAN-NERUDA, and Signor  
 PIATTI .. .. . Schubert.  
 SONGS: "Mignon" } M<sup>lle</sup> SOPHIE LÖWE .. .. . Rubinstein.  
 "Phärlin's Lied" }  
 QUARTET in F major, Op. 50, No. 5, for two violins, viola, and  
 violoncello—M<sup>me</sup> NORMAN-NERUDA, M<sup>m</sup>. L. RIES, ZERBINI,  
 and PIATTI .. .. . Haydn.

Conductor .. .. Sir JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 11, 1876.

To commence at Three o'clock precisely.

## Programme.

QUARTET in E flat, Op. 44, No. 3, for two violins, viola, and  
 violoncello—M<sup>m</sup>. STRAUS, L. RIES, ZERBINI, and PIATTI .. .. Mendelssohn.  
 RECIT., "Deeper and deeper still" } *Jephthah*—Mr SIMS REEVES .. .. Handel.  
 AIR, "Waft her, angels"  
 ETUDES SYMPHONIQUES, Op. 13, for pianoforte alone—  
 Miss AGNES ZIMMERMANN .. .. . Schumann.  
 ROMANCE for violin, with pianoforte accompaniment—Herr  
 STRAUS .. .. . Max Bruch.  
 SERENADE, "Awake, awake"—Mr SIMS REEVES, with violon-  
 cello *obbligato*, Signor PIATTI .. .. . Piatti.  
 TRIO in B flat, Op. 99, for pianoforte, violin, and violoncello—Miss  
 AGNES ZIMMERMANN, M<sup>m</sup>. STRAUS and PIATTI .. .. . Schubert.

## TO CORRESPONDENTS.

DR HINGE.—The article, *Myth or No Myth*, is under consideration.  
 MISS FANNY SPRAT is witty without being instructive. What  
 does she mean by "homologous"? Her proffered contribution has  
 (in variance with our usual habit) been forwarded to the address  
 which accompanied it.

BELLOWS BISHOP is wrong on every point. Spontini (not Cheru-  
 bini) wrote *Nourmahal*; Méhul (not Boieldieu) wrote *L'Irato*;  
 and Hérold (not Auber) wrote *Marie*. Mr Bellows Bishop confounds  
 G. F. Pinto (who died at the age of twenty-one) with old Pinto, the  
 violinist, who used to play at festivals.

DR LIVER.—Probably. Indeed, we have little doubt that had  
 Balfe and Wallace been at Bayreuth they would have been, as  
 Dogberry has it, "both of a tale." So would Tully (James, not  
 Cicero) and George Herbert Buonaparte Rodwell. Albert Smith  
 would have pronounced the Tetralogy "a good show."

## DEATH.

On the 5th November, at Brighton, EDMUND ROBSON DORRELL,  
 of St John's Hill, New Wandsworth, aged 73 years.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs  
 DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little  
 Argyll Street (First Floor). It is requested that Advertisements  
 may be sent not later than Thursday. Payment on delivery.

SIG. SCHIRA has returned from Italy. He is commissioned by  
 Mad. Luca, head of one of the first houses at Milan, to compose  
 an opera for the Scala. The popularity of Sig. Schira's *Selvaggio*  
 is so great that fantasias upon, and selections from its leading  
 melodies, for military and other bands, are everywhere performed.  
 There is some talk about his *Lord of Burleigh*, so successfully pro-  
 duced at the Birmingham Festival of 1873, being produced at  
 Naples, Florence, and Venice.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 11, 1876.

## Episodes on Change.



(At Berlin, from Bayreuth.)

DR SHIPPING.—Well, we have got the armistice.  
 DR QUINCE.—From Constantinople?  
 DR SHIPPING.—Yes.  
 DR QUINCE.—But not from Bayreuth.  
 DR SHIPPING.—It was Tetralogy.  
 DR QUINCE.—Had it been Trilogy!  
 DR SHIPPING.—What matters? We have got the Hawk.  
 DR QUINCE.—The Hawk?  
 DR SHIPPING.—The Minnie —  
 DR QUINCE.—Hawk?  
 DR SHIPPING.—The Minnie Hawk herself.  
 DR QUINCE.—Oh Minnie! Minnie! Minnie! —  
 DR SHIPPING.—Minniechen! Bless her!  
 DR QUINCE.—Herr Ritter von Kingston will return from Belgrade.  
 DR SHIPPING.—President Tilden will claim his delicious Yankee  
 gal!  
 DR QUINCE.—Minnie!  
 DR SHIPPING.—Minnie!  
 DR QUINCE.—Minnie, Minnie!  
 DR SHIPPING.—Minnie, Minnie, Minnie!  
 DR QUINCE.—Minnieminnieminnieminnie —  
 DR SHIPPING (interrupting him).—Hawk!  
 DR QUINCE & SHIPPING (arm in arm).—  
 Let us talk  
 Of Minnie Hawk.

[Exeunt to Herzegovinians.]

(Returned from Herzegovinians.)

DR QUINCE (having lost).—Oh!  
 DR SHIPPING (having won).—Oh! Oh!

[Exeunt to Keller.]

(In Keller.)

HERR RITTER VON KINGSTON (alone, with beer and "Zeitung").—  
 What's this about Shipping, Quince, and Minnie?

Enter DRs SHIPPING and QUINCE.

DR SHIPPING.—Das ist von Kingston!  
 DR QUINCE.—Oh! [Exeunt severally, in haste.]  
 HERR RITTER VON KINGSTON.—Humph! They avoid me.  
 [Exit to Potsdam.]

## "The Ring of the Niblung."

PERHAPS the most complete and masterly analysis of  
 Richard Wagner's *Ring des Nibelungen* is that con-  
 tributed by Francis Hueffer, in August, 1875, to the *New*  
*York Tribune*. As it is our wish to make the readers of the  
*Musical World* thoroughly acquainted with all that has been  
 said, *pro* and *con*, with reference to the colossal "stage play"  
 which three months since brought people to the decayed  
 city of the Margraves from all parts of the civilised globe, we  
 cannot do better than reproduce Mr Hueffer's very remarkable  
 and interesting essay, premising that it unhesitatingly advo-  
 cates the Wagnerian point of view. Here, then, is a first  
 instalment:—

"It is my purpose in the following remarks to give the readers of  
*The Tribune* some account of the musical structure of Wagner's last  
 and greatest work, *The Ring of the Niblung*. The difficulty, not to



say hopelessness, of such a task is but too obvious to myself. Music is an art, the highest aims and beauties of which seem, by their very essence, to evade a definition by words; it expresses the feelings of the human heart with an intensity which can never be reached by the logic-bound deliberateness of spoken language: how, then, are we to contain the subtlest effervescence of inspired genius in the clumsy earthen vessel of ordinary critical prose? But the obstacles met with in all exegetical attempts with regard to the art of sound are doubled in the present instance. In ordinary music we can, in default of rendering the spirit, at least explain the form. We can point out where the duet ends and the aria begins; we can state that one piece is written, say, in C, another in G minor. But Wagner, unfortunately, has abolished arias and duets together, with all the contrivances of absolute musical formalism. His scores are not broken up into separate pieces at all, barring the division into acts and scenes, such as the mechanism of the stage requires. Even the determination of keys is not always an easy task in a composer who loves to set the ordinary rules of tonality at naught in so glaring a manner as Wagner has done, for instance, in the prelude to *Tristan und Isolde*. We certainly find on the other hand in our composer's music-drama a much closer connection between the two arts than in the ordinary opera, where the libretto, or 'little book,' as it is ignominiously called, seems to be added merely as an accidental convenience for the easier display of musical and especially vocal skill. Wagner's melody is organically wedded to the words it is designed to interpret; it grows forth from the poetry as the blossom does from the branch, its consummate flower of inspiration. In this way the words become the cause of, and, at the same time, the clue to, the music. Any attempt at interpreting the composer's intentions must therefore always start from the firmer basis of the poet's expression, and I myself shall, for the purpose of my musical analysis, have frequently to refer to the characters and situations of the drama, although I understand a full account of the story has already appeared in these columns. But before coming to the drama of the *Niblung* itself it will be necessary to say a few words about the artistic principles and aspirations of which it is the crowning effort; and this again will imply a short account of the considerations which led Wagner to deviate entirely from the modes of expression used by other composers, and to become the creator of what in very different senses friends and enemies now agree in calling the Music of the Future. Wagner's first important opera, *Rienzi*, moves quite in the sphere of the so-called 'historic' school, a school which but too frequently denies its high-sounding name by appeals to the spectacular propensities of the vulgar. It is not my purpose here to judge in a summary manner the merits of Meyerbeer, Halévy, Auber, and other composers who acquired European reputation by works written for the Grand Opera in Paris; but the fact is true of all of them, that, whatever their individual merits and defects may be, they to some degree conform to the spirit of coarse effectiveness prevailing at that institution. Wagner himself was at first not unwilling to sacrifice some of his higher aims at the shrine of the goddess of success. He destined his *Rienzi* for the theatre just alluded to, and, in 1839, went himself to Paris to gain by personal intercession a hearing for his work. This hope was, we may say fortunately for the interests of art, disappointed. Theatrical managers looked with pardonable suspicion on a young, unknown foreigner, unsupported by a clique, and without journalistic or social interest of any kind. Wagner was brought to the verge of starvation; he had to submit to all the horrors of musical drudgery to secure a scanty maintenance for himself, his wife, and an enormous Newfoundland dog, with which, in his worst circumstances, he refused to part. His novelette, *The End of a Musician in Paris*, contains a good many autobiographical touches, describing with grim humour what might and, but for Wagner's indomitable energy and a favourable turn of the wheel of Fortune, would have been. I mention these circumstances here because they influenced to some extent our composer's artistic nature and, indirectly, the drama under discussion in this review. For here again the reciprocity between an artist's life and an artist's work may be recognised in the most striking manner. Wagner's misery proved to be the cleansing fire of his nature, from which he went forth to a purer and higher sphere of action. He felt the necessity of embodying his grief in the creations of his phantasy, to transmute his misery with the light of ideal symbolisation. By this longing for utterance of his subjective feeling he was led from the much-trodden paths of common operatic sentimentality to the higher sphere of mythical lore, the simple types of which are so eminently adapted to embody that touch of suffering nature which establishes at once the kinship of the whole world across the gap of centuries. The first mythical hero thus imbued by Wagner with the new life of his own heart was *The Flying Dutchman*, the weary wanderer of the ocean, homeless and longing for home on the borderless waves, whose doom expressed but too well the misery of the poet-composer's own situation. Hence

the intensely personal conception which strikes us not only in *The Flying Dutchman*, but in all the mythical creations of Wagner's muse, from *Tannhäuser* to *Tristan* and *Siegfried*, and which brings their sufferings home to us in a manner all the more intense as, on examining our feelings, we find that they have been excited by mere dint of imaginative power, unaided but also unencumbered by references to the unwieldy facts of history or the narrow troubles of our daily existence.

"Perhaps the reader may think these remarks somewhat foreign to our immediate subject. But he ought to remember that the *Ring of the Niblung* is only the ultimate outgrowth of an idea first realised in the comparatively juvenile work alluded to, the idea, namely, of the superiority of mythical over historical types for the purposes of the drama in its union with the art of music. This principle Wagner has since developed into a theory in his æsthetical writings; but it was of importance to show that originally theoretical considerations were entirely out of the question. Like a true artist he was urged by the impulse of his nature to give life to his thoughts in the symbolic types most congenial to them, independently of any æsthetic system which he afterwards founded upon his own efforts or upon those of other composers.

"Closely connected with the choice of poetical subject matter was the mode of Wagner's musical expression. It has been mentioned before that he was led gradually to relinquish the forms of absolute music introduced by older masters into the opera. Here, again, his reformatory measures were at first entirely unpremeditated. He did not explode the *aria* or *finale* from any whim of speculative iconoclasm, but he merely discontinued using these forms as unadapted to the particular thing he wanted to express; that is, to put it quite plainly, his characters were of too impulsive a kind to conform to the ordinary sequence of *largo* and *allegro*, his dramatic action too forcible in its progress to be suspended till tonic and dominant had had their due. The reciprocity between his musical and poetical conceptions has been explained by Wagner in so lucid a manner that I think I cannot do better than quote his own words on so important a point:—

"The plastic unity and simplicity of mythical subjects allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on fewer scenes with a perseverance sufficient to expound the motive down to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the kind of musical treatment being in each case necessitated by these scenes themselves. It could, therefore, not enter my mind to ingraft on this *my* musical form, growing, as it did, out of the nature of the scenes, the traditional forms of operatic music, which could not but have marred and interrupted its organic development. I therefore never thought of contemplating on principle and as a deliberate reformer the destruction of the *aria*, duet, and other operatic forms; but the dropping of these forms followed consistently from the nature of my subjects."

"Having thus shown how Wagner, after abandoning the old forms of operatic music, arrived at a mode of expression of his own, it now devolves upon me to add a few remarks as to the general features of this new style. Evoked as it is from the requirements of the dramatic impulse, this music naturally attaches itself closely to the course of the action the progress of which is henceforth placed chiefly in the dialogue. This dialogue itself is no more broken into various definable musical divisions; it is declamatory in character, without, however, degenerating into the dry monotony of the *recitativo secco*; where the pathos of lyrical feeling demands it, the voices rise to greater melodious intensity or join together in passionate tenderness. The chief import of melodious and polyphonic conceptions is placed in the orchestra which constantly surrounds the action with the light of transcendental emotion, discharging it at the same time of a surplus of lyrical and reflective elements. Ensembles in the ordinary sense do not occur in the *Niblung*, and the chorus is used very sparingly, less from principle than because there was no occasion for it in the poetic conception of the drama.

"Another important feature of Wagner's musical style is what is generally called the *Leitmotiv* (leading-motive),\* or representative melody, which is used as the musical symbol of an individual type, or of a prominent idea of the drama, and re-appears in various transformations, wherever these come into action. These leading-motives,

\* I have on purpose substituted the English "motive" for the French form of that word generally used as the equivalent for "theme." In music which, like that of Wagner, evolves melody immediately from emotion, this identification of the psychological and musical meanings of our indigenous word seemed to me all the more appropriate. Some writers here in England have followed my example, while others, with laudable persistency, adhere to their italicised *motif*.

used systematically first by Wagner, greatly contribute to bring about that unity of design which is one of the criteria of true art. In a drama of such gigantic proportions as the *Niblung* their value, as a means of artistic continuity, cannot be overrated. It is by means of such representative themes that the two fundamental ideas of the whole structure—the baneful thirst for the splendour of gold, and the redeeming power of loving human impulse—may be traced through all parts of the trilogy. My intention is, therefore, to proceed in my analysis chiefly from the leading-motives, calling at the same time the reader's attention to such striking features of single scenes and passages as may tend to further elucidate the poet's intentions embodied in the musician's imaginings. But before entering upon this task I must beg leave to inform the reader what he may and what he may not expect to find in the following remarks.

"First of all, it is not my intention to write a criticism, in the ordinary sense of that word, that is, to dissect minutely single portions of a work which, by its dimensions and its artistic unity, defies microscopic treatment. For a criticism of this kind, or a comprehensive analysis of the single scenes, moreover, even the space so liberally granted to me by *The Tribune* would be insufficient. It must also be borne in mind that these scenes require, for their full effect, the life of dramatic action, and that it would be premature to determine their merits or demerits before a performance on the stage has taken place. In the present instance my purpose is altogether more of an exegetical than of a critical kind. I shall attempt to give the reader an idea of the grandeur of Wagner's design, both with regard to music and poetry, and to show at the same time how, by the perfect blending of the two arts, a new mode of rendering human emotion has been created, differing from, and superior in intensity to, what music or poetry can achieve in their separate spheres."

The argument, as will be evident from this instalment, is not raised to the Orphic pitch, but conducted in such a manner as, while exciting the curious, to soften the asperities of controversy and allay the fears of the incredulous, the chief aim of Platonic discussion.



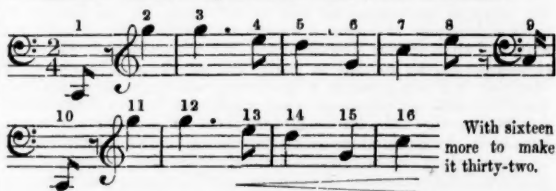
MR EBENEZER PROUT, in the *Academy* of Oct. 21, *à propos* of Mad. Arabella Goddard's first Recital, gives her due credit for certain qualities belonging to her playing, and also for what she has done in her time towards the revival of works undeservedly neglected. Mr Prout even goes so far as to say: "I believe I am correct also in stating that she was

the first who ventured in this country to play Beethoven's last and most difficult sonatas in public." He might have added that she was the first in any country to play the B flat sonata, Op. 106, the longest, most elaborate, and difficult of them all. This was at a concert in Berlin, of which—in the *Königliche privilegierte Zeitung*, March 6, 1855—the then famous critic, Rellstab, himself a friend of Beethoven's, gives an account which might be read with advantage by Mr Prout, or any other advocate of the "Higher Development," which the late Sterndale Bennett held in such profound horror. Near the conclusion of his article, Rellstab says, with reference to the performance of this sonata for the first time, even in Beethoven's own Germany:—"One thing is certain, it is a most stupendous task for the pianist, and, even supposing others can accomplish it, the young and highly-gifted lady\* in the present instance has the threefold merit of having played it here first, of being a lady who played it, and with having done so with a fluency and perfection in which it is doubtful that any man ever could have equalled, much less surpassed her." And Mr

\* Miss Goddard was then in her 19th year.

Ebenezer Prout insists that Mad. Goddard "falls short, and only just" (how considerate!) "of being an artist of the first rank." True, he adds, "It is unpleasant" (how benevolent!) "to say this; but the suppression of truth, were it not said,\* would certainly be equivalent to the suggestion of falsehood." (We know the Roman axiom.) "HER PLAYING LACKS ONE THING—THE DIVINE FIRE." Of course—the old, old story! Arabella Goddard, because she is an Englishwoman, and don't make grimaces, or "shake wide her yellow hair," like Shelley's Mænad, is a machine! "To say that it" (her playing) "is expressionless, would be untrue" (granted); "but the expression seems rather as if it were put in for the sake of giving variety of colour than as if it were the result of the player's own feeling of the music." Oh, *Œdipus*! help us to unravel this sphinx. But, really, the stale joke about Arabella Goddard being a mere machine is becoming as insupportable as the hyperbolic rhapsodies about Herr Rubinstein and his "readings," for which (the "readings") those of Dr Hans von Bülow, no sooner than that inspired gentleman had placed his hat on the pianoforte at New York, were ruthlessly cast aside. The illustrious twins, the immeasurably renowned *virtuosi*, by the way, are more straightforward than their adulators, inasmuch as (we are told) they honestly admit that they *do*, now and then, make wrong notes, although (because?) they perform without book—the one on the plea (we are told) that his hand scarcely traps an octave,† the other on the plea that he does not affect to be a pianist, but that, as a composer-elect, he endeavours, on the pianoforte, to imitate the orchestra, and relies upon his trusty dog, "Pedal," to carry him through. *Pauvre chien*! Poor dog Pedal!—he has a hard time of it with his master, Herr Rubinstein.

But to leave Mr Ebenezer Prout for his staunch ally, the critic of the *Athenæum*. That critic also finds Arabella Goddard wanting in the eternally cited "*feu sacré*;" but the "*feu sacré*" here in request is a special "*feu sacré*," namely, a "*feu sacré*" necessary to "enlever an auditory"—"as the French would say," adds the writer, having already said it himself in mixed lingo. In addition to the want of this peculiar "*feu sacré*," Arabella "lacks sensibility and intellectuality," which was illustrated by the fact that he (*Athenæum*) "misses the ideal and passionate development of that astonishing *motif* of six notes which so haunt the ear." The "astonishing *motif* of six notes" happens to be a "*motif*" not by any means "astonishing," of sixteen notes—simple as a hammer! Here it is, in all its milk-white innocence:—



*Pax vobiscum*! Thou art beautiful, truly; but thou wouldst, oh "*motif*"! be sorely puzzled at hearing thyself dubbed "astonishing." Go thy ways, and "haunt the ear," without caring for "ideal and passionate development," of which thou canst have little notion. Flow on, and like the tiny rivulet, sing and sparkle as thou flowest, careful not to drift into the shoreless estuary of "Higher Development." According to

\* That is (the italics are our own)—were not the suppression of truth said How can truth be said if it be suppressed?

† No more does the hand of Arabella Goddard, who could not play a wrong note if she tried—any more than the violinist, Wilhelmj, could play out of tune.

our revered contemporary, the *Standard*, Arabella has "not a spark of soul or feeling"—a proof, if any were wanting, that the writer of this sentence is, at the best, a phenicopter, and that the representatives of art-corners in our patulous Conservative organ should be carefully tendered by Whale Wiggins, or (Mrs Harris permitting) Sairey Gamp. When Hippocrates, in the mood aphorismatic, said, "Life is short and art is long," that Coan physician intended other than what he uttered, just like the man who, being acquitted by Augustus of a heinous charge, cried out in transports of epileptic enthusiasm—"I thank thee, mighty Emperor, for this thy unjust decision," for which, but that the Emperor cried out, "Mind not what he says, but what he means," the court parasites would have torn him to pieces. When the children mocked the baldness of Elisha, two she-bears issued from a wood and tare of them forty and two. This seems to have escaped the memory of *Standard*, *Athenaeum*, and *Ebenezer Prout*, Esquires. Mr *Ebenezer Prout*, moreover, especially, should remember, that every thin man is not like the philosopher of Cos, who by putting lead in his pocket saved himself from being blown away.

Much vigilance and more time are required to obtain philosophy. One must have it constantly in one of one's eyes, or one perishes in a common estuary.

Æthophilus Quærr.

#### OCCASIONAL NOTES.

HUMMEL'S Sonata in D, Op. 106, has only been played in public by Mad. Arabella Goddard, who first introduced it, as far back as 1858, at her "recitals" in Willis's Rooms, and, subsequently, in April, 1863, at the Monday Popular Concerts. A contemporary hints that her performance of this sonata is not inferior to Mr Hallé's, which may well be credited, seeing that Mr Hallé has never played it.

DURING the last four months the following new operas have been produced in Italy: *Il Casino contrastato*, Sig. Dal Besio, Turin; *Il Corno d'oro*, Sig. Galli, Turin; *La Notte di S. Silvestro*, o *La Guardia notturna*, Sig. Fossati, Turin; *Adalgisa di Manzano*, Sig. Ferrua, Cherasco; and *Ginevra*, Sig. Soraci, Milan.

ON the 13th November, 1869, there was fixed in the great room of the Liceo Musicale, Bologna, a memorial tablet, stating that the first performance of Rossini's *Stabat Mater* in Italy took place in the above room, on the 18th March, 1842, under the direction of Donizetti.

FROM Sig. Giovanni Paloschi's *Annuario Musicale* we learn that November is remarkable as being the month in which the following composers were born:—Vincenzo Bellini, 1801; Gaspare Spontini, 1774; Michele Carafa, 1787; Jean Nepomuceno Hummel, 1778; and Gaetano Donizetti, 1797. In the same month there died:—Felix Mendelssohn, 1847; Gioachino Rossini, 1868; Cristoph Gluck, 1787; Franz Schubert, 1828; Pietro Generali, 1832; Pietro Guglielmi, 1804; Giovanni Paola Colonna, 1695; Luigi Mosca, 1824; and Bernardo Pasquini, 1710.

TO the same interesting publication we are indebted for the information that the following operas were produced for the first time in November:—*I due Foscari*, Verdi, Rome, 1844; *Tutti in Maschera*, Pedrotti, Verona, 1856; *Orazj e Curiazj*, Mercadante, Naples, 1846; *La Forza del Destino*, Verdi, St Petersburg, 1862; *Don Sebastiano*, Donizetti, Paris, 1843; *Stiffelio*, Verdi, Trieste, 1850; *Oberto Conte di S. Bonifacio*, Verdi's first opera, Milan, 1839; *Mignon*, Ambroise Thomas, Paris, 1866; *Fidelio*, Beethoven, Vienna, 1805; *Robert le Diable*, Meyerbeer, Paris, 1831; *Martha*, Flotow, Vienna, 1847; *Medea*, Mayr, Naples, 1813; *Fernand Cortez*, Spontini, Paris, 1809; and *Saffo*, Pacini, Naples, 1840 (not, as Fétis asserts: Milan, 1842).

It was in November (1672), also, that Lulli's first opera, *Le Combat de l'Amour et de Bacchus*, was produced in Paris.

HAVING been charged by the Corporation of Catania with the task of examining Bellini's skull, Professor Cesare Frederici has published a letter containing the result of his investigation. In one part of the letter he says: "The body was enveloped in thin silk and linen, about which were wound strips of plaster. The first part of the body uncovered was the head. The hair and beard were close shaven. The seams in the skin of the forehead had joined. They resulted from a *post mortem* examination made at the express command of Louis Philippe, for the purpose of silencing certain reports propagated of Bellini's having been poisoned. Despite this, the head and face retained their form so that the family likeness, especially with the Deceased's sister, was most striking. The other parts of the body were not in so good a state of preservation."

WE have long been aware that from little causes great effects arise, and History, save for some trifling and unexpected circumstance, would often not have had to record occurrences of undoubted importance, which have exercised, for good or evil, a deep and lasting influence. Everyone now speaks of Bayreuth as glibly as he speaks of London or Pekin, Berlin, St Petersburg, or New York. But it appears that it was by the merest chance that Bayreuth ever achieved the world-wide popularity of which it at present boasts. We learn from Herr Richard Pohl, writing in the *Leipsic Neue Zeitschrift*, that, before Herr R. Wagner had resolved on having his Tetralogical Trilogy enacted in Bayreuth, the Abbate Franz Liszt virtually obtained the Grand Duke of Saxe-Weimar's consent for Wagner to build his theatre at Weimar, on the banks of the Ilm, and close to the theatre rendered famous by Schiller and by Goethe. But political considerations prevented the realisation of this project, and no more was heard of Weimar. This was in 1850. Some years later, Herr Wagner visited Bayreuth, and, as the Corporation offered him a site, determined to build his Model Theatre in the previously unknown little Bavarian town. Herr Pohl also informs us that, in 1853, the Abbate Franz Liszt, accompanied by Herr Joachim, visited Wagner at Basle, where the Composer of the Future was then residing, busy on the *Götterdämmerung*, from which he played several fragments to his two visitors.

#### CONCERTS VARIOUS.

ROYAL AQUARIUM, WESTMINSTER.—The management has been very active recently. The evening concerts, with programmes suited to all tastes, have proved highly attractive. During the week several well-known vocalists have appeared, as well as some *débütantes*. Among the most successful was Miss Lisa Walton, a pupil of Signor Gustave Garcia, who possesses a soprano voice of excellent quality, and a method of singing that will help to bring her, with diligent study, to a high rank in her profession. On Monday and Tuesday evenings Miss Walton sang, with Signor Garcia, Barnett's popular "Singing Lesson," so much to general satisfaction that, on both occasions, the duet was unanimously re-demanded.

MR F. HOWELL'S oratorio, *The Land of Promise*, was given by the Walworth Musical Society, in the Lecture Hall of the Metropolitan Tabernacle, on Wednesday evening, the 25th of October. The work was received with great favour by a large and appreciative audience. The principal solos were sustained by Miss Adelaide Bliss, Mr Barnes, and Mr Trotman. Mr F. G. Crome led the orchestra, and Mr E. Frisby conducted. The aria, "For he shall go over," sung by Miss Lizzie Brown, a vocalist of twelve summers, was loudly re-demanded. *The Land of Promise* is going the rounds of our Nonconformist churches. It has been given at the Presbyterian Church, Blackburn; the Unitarian Church, Great Yarmouth; and the Congregational Church, Walthamstow. A selection from Handel's *Judas Maccabeus* followed Mr Howell's work.

BIRKBECK INSTITUTION.—To Mr R. Marnock Walker, of Glasgow, we owe the credit of the satisfaction derived from one of the pleasantest nights we have spent in London. In the hall of the Birkbeck Literary and Scientific Institution—the same hall in which, in 1842, John Wilson, the best of all Scottish vocalists, made his *début* in London, Mr R. M. Walker first appeared on Wednesday night. And Walker is a worthy successor of Wilson. He wears not with words. Beginning with the time of James I. of Scotland, he, with wonderful variety, lectures and sings his audience (before they are well aware of it) down to the days of Robert Burns. Some of his songs are excellently sung, such as "Scots wha hae;" some most pathetically, as "The Land o' the Leal;" some very tastefully, as



"Mary o' Castleary;" some humorously, as "Jenny dang the weaver." But all are well executed; in fact, Mr Walker's singing of "The Flowers of the Forest" and "John Anderson my jo" is worth a good evening's journey, even in London, to hear. Mr Land, a veteran musician, accompanied Mr Walker; and we were glad to listen to the well-deserved compliment paid by the lecturer to the accompanist. In thanking the audience for the hearty reception accorded him on his first appearance in London, Mr Walker feelingly acknowledged the value of the services rendered by Mr Land to music, especially to Scottish music, and to his long association with that prince of Scottish singers, John Wilson. Mr Walker has made his mark; he must "come back" soon.—*London Scottish Journal.*

MR SYDNEY SMITH'S "Recitals of Pianoforte Music" are always looked forward to with pleasure by his numerous admirers. The first of the present series (fifth season) took place on Wednesday afternoon at Willis's Rooms, which were filled to overflowing by an appreciative audience. Assisted by Miss Wilson (amateur), Mr Sydney Smith began with Mendelssohn's Serenade and Allegro Gioioso (Op. 43), for two pianofortes, the performance of which gave evidence that the popular composer and excellent pianist was on his mettle, and that he was seconded by a highly intelligent pupil. Mr Smith's next performances were Beethoven's "Six Variations on an Original Air" and Bach's Prelude and Fugue in C sharp minor. The first part of the recital concluded with two original pieces by Mr Sydney Smith, entitled "Rhapsodie" and "Bolero," and a Fantasia on Rossini's *Mosé in Egitto*, from the same prolific pen. The Rhapsodie and Bolero are destined to be on the pianoforte of every admirer of Mr Smith's exceptional talent. They are both charming compositions. In the second part of the recital Mr Smith showed himself an expert in the performance of various styles of music. To prove this, he played an arrangement, by Liszt, of Schubert's admired Serenade; Chopin's Polonaise (Op. 22); and, with his pupil Miss Wilson, Mendelssohn and Moscheles' duo concertante for two pianofortes on airs from Weber's *Preciosa*. Mr Sydney Smith's own compositions were a characteristic piece "Le Bivouac;" arrangements of Rossini's melody, "La Carita;" and some Scotch airs. It is hardly necessary to state that the accomplished pianist-composer was called on to the platform, and warmly applauded after each of his performances. As vocalists, Mr Smith had the assistance of Miss Adela Vernon and Mr Maybrick, the lady gaining high appreciation for the pure and unaffected way in which she gave Sullivan's "Looking forward;" the gentleman gaining an "encore" for his characteristic singing of "Nancy Lee," and both winning admiration in Mozart's "La dove prende." Sir Julius Benedict and Herr Meyer Lutz accompanied the vocal music.

#### PROVINCIAL.

SELKIRK.—The musical entertainment given by Mr Nisbet, organist, came off in Union Hall, and was attended by an appreciative audience. Mr Nisbet's performance of the various instrumental pieces—even the most difficult—was skilful and brilliant. A Valse by Chopin and a Tarantelle by Rubinstein were encored. Mrs Smith, of Glasgow, already favourably known in Selkirk, sang in her usually excellent style, "Stars the night adorning" (Wekerlin), and "Robin Adair." Mr Dyer, a pupil of Mr Nisbet's, sang with credit both to himself and to his instructor.

CHELTEMHAM.—Mr Ricardo Linter's pianoforte recital last Saturday afternoon at Lypiatt Villa was attended by nearly a hundred of the most accomplished of the fair sex of Cheltenham, not one of whom but must have been delighted with the performances. The recital commenced with an Adagio of Beethoven's, beautifully executed, followed by other works, abounding in special and artistic difficulties, but all presenting none whatever to the practised hand that "swept the keys" with a velocity, yet delicacy of touch, which few could ever hope to approach. The compositions which afforded most pleasure (next to the Adagio) were the Chasse au Papillon (Ketten), the Witches' Dance (Liszt), a magnificent Sonata of Beethoven's (Op. 53), the performance of which was the gem of the recital, and a Romance of Henselt's.—C. L. O.

LEEDS.—Our regular musical season could scarcely have been more worthily inaugurated than by the excellent concert lately given at the Town Hall—the first of a series of six. "We have often been gratified," writes the *Express*, "by the fine singing of the Leeds Madrigal and Motet Society, but have rarely listened to their efforts with more unqualified pleasure. All the choruses were well given; but the highest praise must be awarded to the part-song 'All among the barley.' The solo vocalists were Mdme Liebhart and Miss Kennedy. The first-named lady, who

has a powerful and highly-trained soprano voice, was heard to great advantage in the grand *scena* from *Der Freischütz*, 'Softly sighs.' This was loudly applauded, and an encore being insisted upon, she sang 'Home, sweet home.' Indeed, all this talented lady's songs would have been encored had not Dr Spark wisely remonstrated with the audience. Mdle Brousil played two violin solos in her usually admirable manner, and a duet for violin and piano, in which she was associated with Dr Spark. An organ solo was very finely played by Dr Spark, the subject being an air of Beethoven's, with variations of his own composition."

CARDIFF.—Miss Righton, a talented pianist of this town, gave her annual concert in the Assembly Rooms, on Monday, October 30, with the assistance of Mdle Kœnig, Mr George Perren, Mr Lazarus, and Mr Eaton Fanning. The room was crowded, and Miss Righton's performance of Weber's Duo Concertante, for pianoforte and clarinet, a solo by Hummel, and Thalberg's fantasia on *Mosé in Egitto* were heartily applauded. Mdle Kœnig, who is a daughter of the late Herr Kœnig, the celebrated performer on the cornet-apistons, made a highly favourable impression on the audience, who called upon her to sing again Spohr's "Bird and the Maiden" and a Tyrolean by Panzeron, in both of which Mdle Kœnig had the valuable co-operation of Mr Lazarus in the clarinet *obligato* part. Mdle Kœnig also gave the "Page's Song" from the *Huguenots*, the *bolero* from *Les Vêpres Siciliennes*, and joined Mr Perren in duets from the *Trovatore* and the *Traviata*. Mr Lazarus, who is a great and deserved favourite in Cardiff, played a solo for clarinet, by M. Bergson, on a *motif* from the opera of *Luisa di Monfort*, and with Mr Eaton Fanning, Berr and Fessy's duet for pianoforte and clarinet, on airs from *Norma*. Mr Eaton Fanning was accompanist.

ABERDEEN.—Mr Kennedy, after a successful four years' wandering in many lands, comes anew to delight all lovers of genuine Scotch song. There is a healthy, rousing natural heartiness and feeling in Mr Kennedy's vocal style and personal manner that still keep him head and shoulders high above all the younger professional brethren who affect the public illustration—kilted or unkilted—of our musical loves and leanings, ways and waggeries; and his reception last night well bespoke this fact. The entertainer now enjoys the instrumental and vocal assistance of no fewer than five members of his family—two daughters and three sons—all of whom add materially to the interest and variety of the concert by their performances. The touching, the tender, the homely, the heroic, and specially the humorous of the Scottish muse, are choicely represented through the efforts of Mr Kennedy himself, who strikes and shifts the keys of the heart's feelings and affections with rare sympathetic skill and effect. The introduction of the English glees is a happy thought, notwithstanding that it may in a measure detract from the national character of the entertainment. Spofforth's lively "Hail, smiling morn," and Stevens' splendid setting of Shakspeare's gorgeous "Cloud-capt towers" soliloquy never fail to take when carefully rendered, and the five members of Mr Kennedy's family sing together with a neatness and precision that makes their interpretation of this delightful class of vocal compositions very welcome and pleasant. The singers were warmly applauded and encored. In solo, Mr David Kennedy's spirited efforts, aided by the imitative bag-pipe accompaniment of "the old man eloquent" and the chorus by the brothers, constituted a new and rousing interpretation of "The March of the Cameron Men." The result was a hearty but declined encore.

BARCELONA.—The season at the Liceo was inaugurated with *Don Carlos*. The artists were Signore Pantaleoni, Vercolini, Sandoni, Signori Tamagno, Ciapini, and Milesi. Signor Dalman conducted.

VOGHERA.—At a dinner recently given here in his honour, Senhor Gomez, the Brazilian composer, proposed the following toast: "To my second country; to the land where my children were born; to the nation which rules the world of musical art; to Italy!"

WIESBADEN.—The winter season has made a good beginning, and great activity is manifested in musical circles. Besides the two concerts a day of the "Kurorchestra" (one of the two being, every Friday, a Symphony Concert), there are most interesting performances at the Theatre, where, among other works, Schumann's *Genoveva* and Grammann's *Melusine* have recently been revived, and where Kretschmer's *Folkunger* is promised. The programme of the first Symphony Concert, under the direction of Herr Jahn, included Schumann's "César-Overture;" Pianoforte Concerto, Julius Buhts; Air from *Iphigenia*, Gluck; Funeral March from the *Götterdämmerung*; and Beethoven's A major Symphony. With one of the two novelties, namely: the Funeral March, the audience appeared more puzzled than pleased. The other novelty, namely: the Pianoforte Concerto, played by Herr Buhts himself, was loudly applauded, and the composer called on.

## HERR HERMANN FRANK'S CONCERTS.

(From a Correspondent.)

There is always room for that which is excellent, in whatever branch of musical art it may present itself, and we can accordingly offer a hearty welcome and our best support to any endeavour that tends to cultivate or augment the taste for hearing music so high in its artistic sphere as chamber compositions. Their rendering by competent artists must at any time be of undoubted value, especially when the prices of admission are such as to make the performances accessible to all; while these advantages are still more enhanced when the works given are new or unfamiliar to the public. It was, then, with pleasure that we received the announcement that Herr Hermann Franke would give four concerts of chamber-music at the Langham Hall, Great Portland Street, in which he would be assisted by artists all more or less known for their abilities as performers of classical music. Herr Franke is now far from being a stranger to us; some little time has elapsed since he first stepped on an English platform, and its duration has been sufficient for us to recognise and appreciate his claims as a valuable and prominent artist in his profession. We know that, previous to his coming to this country, he was the protégé of Count Hochberg-Fürstenstein and sometime solo violinist to the king of Saxony, by whom he was sent to Berlin in order to complete his studies under the great and incomparable master, Joachim. We know that his career in Germany was one of continued successes, and we are glad to find that in England he is following these up in a manner worthy the pupil of the *facile princeps* of teachers and performers. The first of the concerts alluded to took place on the 31st ult., and was attended by a numerous and appreciative audience. A pianoforte and string quartet, by F. Kiel, in A minor, Op. 43, headed the programme. It has been performed only once before in this country, but it is a work that will be more liked each time it is heard. It combines all the solidity, melody, and grace of the good old school with the few excellent points and none of the faults of the modern German style; the first movement being decidedly the finest of the four which comprise it. The execution was, in the hands of Miss Richards, Herren Franke, Hollander, and Daubert, extremely satisfactory. Miss Richards is a pianist of much ability and promise, having some brilliancy of execution, but needing more refinement and quietness of style. Herr Franke led with vigour and correctness. Herr Hollander's exquisite viola playing we cannot overpraise, while Herr Daubert proved himself, as usual, a perfect master of the violoncello. This artist was later heard, with Miss Richards, in a sonata, by Rubinstein, in D, Op. 18, of which they gave an admirable rendering. As will be seen, the composition is an early one of the great pianist's, and it lacks most of his best qualities. The opening movement is uninteresting, and the remaining two are somewhat commonplace if taken in style. Herr Franke's solo pieces were Joachim's Romanze, Op. 2, and a Gavotte, by J. S. Bach, in D. In his performance of these he displayed much power and sweetness of tone, elegant phrasing, and just intonation; he possesses complete command over the resources of his instrument, while his readings, as might be expected from the school in which he has been tutored, are "legitimate" and refined. The concert was notable for the first performance in England of an Octet, Op. 116, by Raff, for the opportunity of hearing which we certainly thank Herr Franke. It is written for four violins, two violas, and two 'cellos, and consists of four movements. A finer example of modern chamber-music we have never heard, and we doubt whether Raff has ever written anything more melodious, striking, or comprehensible. With its performance, by Herren Franke, Van Prang, Klein, Weber, Hollander, Glover, Pettit, and Daubert, we found no room for fault, and it formed a worthy ending to this interesting programme. Mdle Sophie Löwe sang some of her native songs in her accustomed refined and artistic style. The second concert took place on Tuesday evening, and the remaining two are announced to be given on Tuesdays, the 14th and 21st inst.

H. K., Jun.

DRESDEN.—Professor Keller has finished the drop for the new Theatre Royal. It was exhibited on the 17th October, in the Court Theatre, Karlsruhe, and is one of the artist's best works.

NAPLES.—It is reported that Signor Borioli will produce a new opera by Signor Mielele at the San Carlo. It is entitled *Baldassare*. The opera selected for the opening of the theatre is *Semiramide*.

## CHRISTINE NILSSON AT ANTWERP.

(From the "Journal d'Anvers.")

La représentation de *Faust* donnée avec le concours de M<sup>me</sup> Christine Nilsson avait attiré à notre Théâtre Royal une fort belle salle. Faut-il dire que le talent transcendant de la grande artiste a fait éclater après tous les principaux passages du rôle des transports d'enthousiasme? Que les rappels ont été doublés et triplés, notamment après les scènes du jardin, de la cathédrale et de la prison. Ajoutons que les partenaires de M<sup>me</sup> Nilsson qui lui avaient donné convenablement la réplique, ont partagé tous les honneurs avec elle. En somme, le public, ravi de cette représentation exceptionnelle, en gardera un durable souvenir.

## WEST BROMWICH.

(From a Correspondent.)

Mr Wm. Hartland's concert is always looked forward to as an annual treat by the dwellers hereabout, the artists engaged being invariably of a high class, while the programme (avoiding novelty, which would hardly be appreciated in this region) is sure to be of an attractive character. The one recently given was up to the usual standard, and the handsome Town Hall was filled with an audience which seemed thoroughly to enjoy the efforts of Mesdames Lemmens-Sherrington and Patey, Miss Jessie Jones, Mr Patey, and Mr Hollins. The latter gentleman, described as "the new tenor," possesses a voice of agreeable quality, which he would do well to cultivate, instead of forcing it, as he does at present; while, however commendable the ambition prompting him to essay that exquisite love poem, "*Adelaida*," it would be better were he to wait until a more complete knowledge of his art shall furnish the requisite qualifications. The *bénéficiaire* played Chopin's "*Polonaise*," Op. 41, and Ascher's *rêverie*, "*La Source*," with much refinement and delicacy, being warmly applauded. Herr Frantzen officiated as accompanist.

The West Bromwich Choral Society gives its first concert on the 21st inst., when Rossini's *Stabat Mater* will be performed, with Miss Jessie Royd, M<sup>me</sup> Osborne Williams, Messrs Vernon Rigby and Lewis Thomas as principals, and Mr Hartland (who has just been appointed Director of the Edgbaston Amateur Choral Society) as conductor.

D. H.

## WAIFS.

The Aimée Opera Bouffe Company have gone to Havannah.

It is now seventy years since the Royal College of Music was founded at Naples.

Mdle Renaud, pupil of M. Bazin, is appointed Professress of Sol-feggio at the Paris Conservatoire.

M. Gounod is said to be setting a libretto written by MM. Poirson and Louis Gallet, and entitled *Cinq Mars*.

Signor Rossi has taken the Théâtre de l'Ambigu, Paris, for the purpose of acting there during the winter.

Mr Arthur Sullivan has gone to Glasgow to direct some special performances by the Glasgow Choral Society.

M<sup>me</sup> Adelina Patti, accompanied by MM. Sivori and Ritter, intends making a tour through Austria and Germany.

Miss Carina Clelland and Signor Garcia have been singing at the Royal Aquarium during the week, with great success.

The concerts of the Union Artistique, under the direction of M. Colonne, have been resumed at the Théâtre du Château.

A San Francisco saloon-keeper has sued one of his customers for 8,520 dollars alleged to be due for 56,800 morning cocktails.

New York has a musical association over fifty years old. Two or three young ladies have belonged to it since it was organised.

The Opéra-Bouffe, Paris, under the management of M. Gardel-Hervé, was recently closed after a disastrous season of two months.

Mr Frank Holmes, the promising young baritone, is engaged to sing next week at various towns in South Wales with Mr Alexander Phipps' concert party.

During the approaching Carnival season, the Cavaliere Lauro Rossi's *Contessa di Mons* will be performed at the Scala, Milan, and his *Cleopatra* at the San Carlo, Naples.

The Municipality of Parma have forwarded Signora Lucca, of Milan, two of the medals they had struck in honour of Verdi. The medals were accompanied by a flattering letter.

In consequence of Mdlle Waldmann's leaving the stage to enter the bonds of matrimony, Mad. Gueymard will sustain the part of Amneris, when *Aida* is reproduced at the Ventadour.

In consequence of the death of the sculptor Perraud, who was a member of the Institute, the election of a successor to Félicien David was postponed from last Saturday until to-day.

The first number of a new musical paper, entitled *Le Journal Musical*, will appear at Marseilles on the 15th inst. It proposes to publish new compositions by young French composers.

It is a good thing to prepare in time for winter. A Cincinnati paper published last July this advertisement: "A young blonde widow would like to correspond with a middle-aged coal merchant."

The Emperor of Brazil is about to publish a book entitled *Requies de mis Viajes*. As may be seen from the title, it is written in Portuguese, but translations in English, French, and German will appear.

The twelfth performance of *Kosiki*, at the Paris Théâtre de la Renaissance, produced 5,217 francs, the largest sum ever taken at that theatre in one evening. To be prepared for contingencies, the manager, M. Koning, has had the chief parts under-studied.

It has been asked by the patrons of Italian opera in Paris, "Why are there blue monks in *La Forza del Destino*?" The answer is, they are supposed to belong to a monastery called the Monasterio de los Angeles, the inmates of which wear garments of that colour.

An evening concert is announced to be given in Exeter Hall early next month, in aid of the funds of the Church Schoolmasters and Schoolmistresses' Benevolent Institution, when Signor Randegger's cantata, *Fridolin*, composed for the Birmingham Festival of 1873, will be given for the first time in London.

Mdlle Nicolo, daughter of the author of *Joconde*, was, as we stated in these columns, when announcing her death, a composer of merit. In her will—which contains, by the way, important bequests in favour of several artistic societies—she has charged M. Adolphe de Groot with the publication of her works. To the same musician she leaves, in affectionate remembrance, her musical library, which comprises a number of valuable scores.

A terrible tragedy occurred recently in New York. A music-master, named Jules Blanc, who had been struck with blindness and was reduced to great poverty, shot himself mortally through the head, after shooting his wife and little son, aged three. The two latter are expected to recover. Mme Blanc was engaged to sing in Philadelphia, with the Aimée Opera Company, and her baggage had actually been forwarded to that city.

M. Ambroise Thomas, director of the Paris Conservatory, in company with M. Emile Réty, chief of the secretary's department, went last week to Rouen to receive the sum bequeathed to the institution by M. Lecorbeiller, Georges Hainl's son-in-law, in order to establish an annual exhibition of 1,000 francs to be competed for by violoncellist pupils of the Conservatory. The exhibition is intended to perpetuate the memory of Georges Hainl, once conductor of the Grand Opéra, himself a first-rate violoncellist.

An accident, which might have been attended with serious consequences, happened to Signor Muzio, conductor at the Italian Opera, Paris, during a rehearsal of *La Forza del Destino*. As he was stepping down from the stage into the orchestra, he missed his footing, and fell heavily forwards. Luckily he broke his fall by catching hold of one of the music stands. On his being picked up, he was found to be very much cut about the face, and bleeding freely. However, after a short delay, he took his usual seat in the orchestra, and went on with the rehearsal.

ROME.—The new Teatro Manzoni was opened on the 5th. LEIPZIG.—Weber's *Abu Hassan* and *Der häusliche Krieg* of Schubert have been revived at the Stadttheater.

COPENHAGEN.—Verdi's *Requiem* will be performed in the early part of next year. Among the vocalists will be Mad. Trebelli-Bettini and Herr Conrad Behrens.

LISBON.—The season was successfully inaugurated with Verdi's *Macbeth*, the principal characters being sustained by Signora Fricci and Signor Aldighieri. The second opera was *La Favorita*, with Signor Bolis. The third was *Rigoletto*, with Signora Mecucci.

BRESLAU.—The Florentine Quartet, under Herr Jean Becker, lately gave a concert here. It was well attended. The programme included, among other things, a Quartet by Raehenecker, Beethoven's C sharp minor Quartet (Op. 131), and Haydn's D major Quartet (Op. 76), No. 5.—The question of the Stadttheater still remains undecided. The shareholders who built the edifice offered to sell it for the debt with which it is saddled, about 170,000 thalers, but the corporation hesitate closing the bargain. Meanwhile, the second largest city in Prussia has no theatre.

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